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ABSTRACT

The portrayal of the American Indian in young adult fiction was studied through the examination of 23 works of realistic or historical fiction published from 1960 to 1985. Books selected from the card catalogue at the Center for Children's Books at the University of Chicago were primarily about Indians or Indian life, and were appropriate for readers at grade 7 or above. All selections were read and analyzed to determine trends in the portrayal of the American Indian. Analysis included diversity of the literature, types of themes and issues, story settings, tribes, and main characters. Results showed significant changes in the image of the American Indian in the years under study. From 1970 to 1979 works available grew in diversity, and story settings become more varied and realistic. Alcoholism was the most frequently discussed issue in books from the 1960's, but later works looked at a broader range of issues including feminism and ecology. The portrayal of tribes moved from traditional and conservative in the 1960's to greater accuracy and diversity in the 1980's. There is still a need to improve accuracy in many areas of the works studied and a need for more literature by American Indian authors. (JHZ)

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THE IMAGE OF THE NATIVE AMERICAN IN YOUNG ADULT FICTION (1960-1985)

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Julie M. Mueller

March 1986

Masters Thesis

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University of Chicago

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ABSTRACT

The purpose of this paper is to examine how authors of young adult fiction have portrayed the American Indian. Focusing on works published during 1960 to 1985, the hypothesis of this paper is that there have been significant changes in the image of Native Americans in young adult fiction. Books found in the Center for Children's Books card catalog that met additional selection criteria were read and evaluated. Content analyses were then conducted and story analysis form filled out. An analysis of the forms found that there have been changes in the portrayal of the American Indian.

Some of the findings of this study are that there have been changes in the portrayal of the American Indian in books for young adults. Some of these changes include: less stereotypic characterizations, a wider variety of story settings, and more factual information about comtemporary American Indian lifestyles.

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This study is divided into three parts. Part one is an examination of the problem with American Indian images in young adult literature, the relevance of the study, and a description of the methodology used in selecting and examining works used in the study.

Part two is an analysis of the works examined in the study. Various charts and graphs are provided to illustrate some of the findings of the study. The relevant topics of this study were:

1. The variety of the stories discussed,
2. The themes presented in the works,
3. The variety and types of settings in the stories,
4. The image of the tribes, and
5. The main characters in the stories.

Part three of the study summarizes the findings of the study and makes recommendations for future studies. Appendices are found at the end of the work.

The reader should bear in mind the limitations of this study. The works discussed are from only one collection and from only one time period. Other collections and time periods may reflect different trends. Another limitation of this study is that the image of the American Indian has been examined independently from the story. The author may have intentionally used certain stereotypic images of the Native American to illustrate historical concepts or points independent of the Native American. However, despite the author's intentions or motives, the stories present definite images of the Native American. These works have been used without discussing the author's motives and perspectives.

PART ONE

PURPOSE AND IMPORTANCE OF THE RESEARCH

PURPOSE OF STUDY

This paper examines how young adult literature from 1960 to 1985 has portrayed the American Indian. This particular group was chosen for three reasons. First, many people feel strongly about Indian rights and these rights are still an active area of interest and research. It would be interesting to develop other studies such as this one about the stereotype of other cultural groups. Many ethnic groups have been stereotyped in literature and these images should be examined. Second, Native American issues have appeared in many areas of research which have previously not discussed minority issues. Fields such as philosophy,[1] education,[2] library science,[3] and psychology[4] are newly concerned with topics that deal with the Native American. Finally, the repeated stereotyped images of characters in literature is an issue that the American Indian community protests most bitterly. Some of these obvious devices in literature include clothing being described as moccasins and breechcloths, housing being continually depicted as tipis and language patterns being reduced to grunts or hand signals. Public sentiment, new areas of research, and the concern for accurate portrayals are three reasons that this thesis is viable and will remain a viable concern in the future.

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[1] Robbins, R. "John Dewey's Philosophy and the American Indian," Journal of American Indian Education v.22 no.3 May, 1983.

[2] Heinrich, J., "Native Americans: What Not To Teach" in Interracial Books For Children. v.8, (4-8), 1977, pp.27.

[3] Karollides, N.J. "Children and Minority Literature in the United States" in Journal of Library and Information Science. October, 1983, pp.183-199.

[4] Cattey, M. "Cultural Differences in Processing Information: in Journal of American Indian Education, v.20, no.1, Oct. 1980, pp.23-25.

HYPOTHESIS

The hypothesis of this paper is that there have been significant changes in the image of American Indians in young adult literature. This study will focus on books published about Native American culture and cultural group interactions. The selection of works will be taken from the Center for Children's Books and will meet certain criteria that will be discussed in the Methodology section of this paper.

It is worthwhile examining what societal changes have occured and how authors of these books have portrayed American Indians in this period. Some of the changes that have taken place have been in response to an increasing demand by some minority groups for recognition and fair treatment in society. For example, in the early 1960's demands by minority groups resulted in Public Law 93-638 which provided free and equal access to education for all members of society.

Despite the changes in society and in the materials available to the public, the American Indian remains the last among minority groups to benefit from changes. Recent studies indicate that reading, employment, and health levels among Native American teens are among the lowest in the country. There are many possible explainations for these facts. Many analysts suggest that little attention is paid to the special needs and interests of this minority group. Others suggest that the resources and materials available to the Native American do not provide the needed educational and economic growth needs of the individuals. Furthermore, many Native Americans feel that the current literature has limited appeal to American Indian readers. According to a study by Mary Byler, most fiction written about or for American Indian readers do not accurately reflect the

culture or their cultural interests. In an attempt to be better informed about the many cultural groups in society, the public has demanded more information and more accurate information about the American Indian. Whether authors have responded to these demands is of interest to scholars and educators because if the authors have responded to these pressures, some change in the portrayal of the American Indian should be evident.

IMPORTANCE OF RESEARCH

This study will ultimately provide a up-to-date, reproducable, 25-year study of the image of the American Indian in young adult literature There does not seem to be any other study that duplicates this study that could be identified in the literature. There are several regular publications put out by the American Indian community,[5] scholarly groups,[6] educators,[7] and librarians. None of those examined have published studies the same format and purpose of this study.

This research is important for two reasons. First, continual re-evaluation and re-examination of literature for changing images of the American Indian may help to reduce possible inaccuracies in the future. Second, without such studies, young adults as individuals, and society as a whole suffer from not having the advantage of reading unbiased, stereotype-free portrayals of a group in American society.

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[5] Groups that represent the Indian community include newspapers, such as the Cherokee Gazette in Oklahoma; publishers, such as the Indian Historical Press or; social groups such as the American Indian Law Center.

[6] For example, Indian Voices is a scholarly group that has conferences and produces regular newsletters that discuss issues relevant to the Indian nations.

[7] For example, regular journals, published by Native American educators, such as The Journal of American Indian Education.

REVIEW OF THE LITERATURE

It is worthwhile to examine what other studies have done in the past. They may be relevant to this paper, and it is important to fully examine the extent of their similarities. It is also important to see why those studies have not completely examined the portrayal of the American Indian in young adult literature.

In this section several different types of studies will be examined. The first type will consist of historical, sociological, and anthropological studies of minorities in general. The second type will consist of studies written by educators, librarians, and scholars that pertain to either children's or young adult's literature. Representatives of each type of study will be briefly described and discussed.

Much research has been done in the history of minority groups and their relationships to the larger society. These works generally discuss past or present conditions of the American Indian. Three examples of works in this category are:

1. George E. Fay's Treaties Between the Tribes of the Great Plains and the United States of America, which is a multi-volumed, semi-official government document;

2. John K. White's master's thesis entitled American Indians in Chicago, which attempts to locate and identify various tribes in the Chicago region; and

3. Wilcomb Washburn's The American Indian and the United States: a documentary history which discusses political history.

There exists a plethora of sociological studies of living conditions, education, and social groups within the tribal setting of the Native Americans. Some of these studies are: Broad and McQuiston's "American Indian Adult Education and Literacy: the First National Survey,"[8] which examines literacy and high school completion statistics in the Indian community; George Pierre's work entitled American Indian Crisis which explores social problems such as alcoholism and unemployment faced by modern Indian societies;[9] and D. G. Winchell's article "Indian Self Determination in the Community College".[10] which assesses the potential use of the community college as a vehicle to meet the needs of the Indian community.

Anthropological studies generally deal with the philosophy, language, and religions of the American Indian culture. These studies are helpful in understanding Native American philosophy and lifestyle. Some of the studies in this category include: Johnson D. Hughes, American Indian Ecology which discusses some of the philosophy of various Indian tribes,[11] Lingusitic Society of America's American Indian Languages and American Linguistics[12] which analyzes various Indian languages and John M. Hurdy's American Indian Religions.[13] These historical, sociological, and anthropological studies are numerous, but they are much too general to be considered relevant to this work. They do, however, provide valuable information for the background of the American Indian culture and for some of the problems facing the American

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[8] in Journal of American Indian Education vol. 22, no.1, Jan. 1983
[9] Pierre, George, American Indian Crisis Naylor Press, TX, 1971.
[10] Winchell, D.G., "Indian Self-Determination in the Community College" in Journal of American Indian Education vol.19, no.3, May, 1980.
[11] Hughes, Johnson D. American Indian Ecology Texas Western Press, 1983.
[12] Linguistics Society of America, American Indian Languages and American Linguistics Ridder Press, 1976.
[13] Hurdy, John M., American Indian Religions Naylor Press, 1971.

Indian community today.

Other studies discuss the American Indian or other minority groups in a variety of ways. The first set of studies to be examined is works that discuss minorities only in a general fashion. The second set of studies discusses the American Indian in a variety of types of literature. The last set of studies specifically discussed the American Indian in young adult literature.

There are several studies that deal with general images of other ethnic groups in young adult and children's literature. For instance, Diane Karp's master's thesis entitled A Study of Characters of Spanish or Latin American Heritage in Fiction Books at the Third Grade Level from 1938-1969,[14] discusses how authors have portrayed the Spanish-speaking person in both picture books and read aloud books for children. Neither of these studies includes references to the portrayal of the American Indian.

Another study discussing a variety of minority groups is S. M. Feingold's master's thesis entitled The Treatment of Minorities in Young Adult Literature Textbooks.[15] This statistical study evaluates the results of a questionnaire about high scool anthologies. Another thesis, by Martha Leslie Edmonds, entitled The Treatment of Race in Books for Young Children[16] discusses the problems in presenting nonstereotypic images of Spanish, Asian, Black, and Native American peoples. This study is very general and deals only briefly with the image of the Native American.

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[14] University of Chicago Press, 1970.
[15] University of Chicago Press, 1978.
[16] University of Chicago Press, 1975

Donnarae MacCann and Gloria Woodard have compiled a work that was very comprehensive at its time entitled The Black American in Books for Children: Readings in Racism.[17] This study concentrates on the negative images of Black people portrayed in children's literature. The work has a militant quality, and seems overly critical of the works it discusses. However, it does give valuable information on stereotyping processes. It also gives guidelines for evaluation, and examples of what works are considered objectionable by minority groups. These guidelines are useful for evaluating children's and young adult's literature.

All of the previous works discuss some aspect of minority groups in children's and young adult literature. However, none of them deals specifically with the image of the American Indian in children's or young adult literature. Furthermore, all of of the studies identified are at least five years old.

There have been some studies on the image of the American Indian in young adult literature. Three of these warrant some greater examination.

The first study is a master's thesis by Martha Joan Moss entitled The Image of the American Indian in Young Adult Literature (1960 - 1970).[18] The purpose of the Moss study is similar to the purpose of this study. She analyzes the image of the American Indian in the same type of literature as this study. Moss makes her book selection from a variety of bibliographies such as Children's Books in Print and Subject Guide to Children's Books in Print.

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[17] Scarecrow Press, 1972.
[18] University of Chicago Press, 1970.

The Moss study uses the results from Daniel Katz and Kenneth Braly's article to analyze selected literature. The Katz and Braly study, entitled: "Racial Stereotypes of One Hundred College Students," polled college students to obtain terms they considered stereotypic of the American Indian. Words such as "savage," "primitive," and "war path" were obtained from the study.[19] Moss determined the presence of stereotyped characters based on the word frequencies described by the Katz and Braly research. This criterion has two problems: First, these terms were obtained in 1933 and may no longer be valid because of the many social changes that have taken place. Second, the Katz and Braly study was not designed to be used as criteria for literature evaluation but merely as a study of college students' opinions. The Moss study is now almost 15 years old and new titles have appeared since the Moss work was written that need to be evaluated.

The second study is Arlene B. Hirschfelder's excellent work that deals with the image of the American Indian in children's textbooks, literature, and toys.[20] She has examined how the portrayal of the American Indian has influenced both Native and non-Native children's image of this cultural group. Hirschfelder's study also examined many general aspects of the problem of stereotyping in the child's environment, and suggested how changes could be implemented to stop the spread of stereotypic images.

The present study focuses exclusively on young adult literature while the Hirschfelder study diverges into examinations of many different kinds of materials. She discusses items such as the image of the American Indian in

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[19] see Moss for a full discussion.
[20] Hirschfelder, Arlene B., American Indian Stereotypes in the World of Children (1982).

cartoons, sports team's names, and board games, but does not discuss images in young adult literature.

A third study in this group is Mary Byler's American Indian Authors for Young Readers.[31] In this work, Byler compiled, abstracted, and evaluated a list of books deemed acceptable for Native Amerıican children by Native Americans. Indian readers were asked to determine which books did or did not make them feel good. Books that made the majority of readers feel good were considered acceptable.

Byler's study points out the stereotypes and distortions of which readers should be aware when reading books about Native Americans. The study suggests that only Native Americans can write effectively about their experience. Byler's study includes a comprehensive annotated bibliography of recommended works by American Indian authors.

Although the study by Mary Byler was the first major study, and is therefore historically significant, her work does not discuss any trends in the portrayal of the American Indian. Furthermore, the criteria by which she evaluated her original list of over 600 books seem inadequate, and they were never fully explained in the study.

None of the previous studies has had the same focus as this study. Historical, sociological, and anthropological studies all aid our understanding of American Indian culture and society. They do not, however, help our understanding of the image or portrayal of the American Indian in literature. Works by educators or librarians that deal specifically with

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[31] Interbook, Inc., 1968.

the image of minorities in literature, may help to evaluate the image of those minorities. These works also help society become more aware of the types of images being presented and may suggest actions that will improve the quality of the literature about minorities. None of the studies examined in this part have fully explored the image of the Native American in young adult fiction.

METHODOLOGY

It is beneficial, at this point, to discuss the methodology of this study. This study is unlike any of the previously written studies, but is, to a large extent, triggered by the use of different methodology.

For the study, a list of books published about the American Indian for young adults was generated. The list included realistic and historical fiction only. Several other forms of literature were not considered. These forms were: poetry anthologies, art books, textbooks, magazine articles, fantasy, mythology and science fiction works. These works fell outside the scope of this study. Titles were selected from the card catalog at the Center for Children's Books at the University of Chicago under the heading "American Indians." The following conditions were imposed:

1. The books must be locally available, either at the Center, or, if necessary, at the Chicago Public Library.
2. The books must have publication dates between 1960 and 1985,
3. The books must primarily discuss Indians or Indian life, and
4. The books must have been appropriate in vocabulary difficulty and interest level for readers grade 7 and above.

This selection method resulted in a total of 35 works being considered suitable for further examination. Of those works, twelve had to be eliminated from the study because they did not fully fit the evaluation criteria; they will be discussed in the second part of this study, under "Diversity of Works Examined." A listing of the eliminated works appears in Appendix I.

A listing of the 23 suitable works appears in Appendix II. Their publication dates are distributed over the study years as follows: 1960's -

9 works, 1970's - 6 works, 1980's - 8 works. Appendix III is a listing of these works by year of publication.

Using the Center for Children's Books collection guaranteed a high level of material used in this study. Reviewed and recommended works are kept by the Center for a minimum of five years. Only a small portion of the books received by the Center are reviewed.

All of the selected books were read and analyzed for the image or portrayal of the American Indian.

STORY ANALYSIS FORM

The results of the analyses were recorded on the story analysis form found in Appendix IV. This form was developed so that trends and specific facets of this study could be easily quantified. As the works were read, information relevant to the study was noted on the form. When all the works were read, and the story analysis forms completed, the data were transferred to a spreadsheet for evaluation. The completed spreadsheet can be found in Appendix V. When the data had been transferred, a variety of trends were identified. Following are some of the questions that were considered when developing the form and when evaluating the works:

1. Are all aspects of Indian life examined? For example, are education, occupation and family life explored in the work. Are the details of these aspects accurate and non stereotypic?

2. Are American Indians shown in many types of settings? For example, are the people discussed in reservation, wilderness and urban environments? Are Native Americans depicted interacting with other ethnic groups?

3. Are Indians presented to the reader as independent, or as dependent on non-native people,as culturally rich or impoverished?

4. Are the various tribes portrayed accurately. For example are all of the tribes descrebed as warlike, or peaceful or industrious?

5. Are the Native Americans always depicted as hunters? Do the stories portray the Native Americans in a variety of realistic occupations?

6. Is the authors qualified to write historical works. For example, are they historians or anthropologists. Have they authenticated their work with citations or bibliographies? Do the works have background information for the reader?

On analysis, all observations may suggest a pattern indicating types of changes in the portrayal of the American Indian that have occured in the time period under study.

PART TWO

ANALYSIS

This section discusses the results of the analysis of the 23 stories selected for evaluation. The relevant topics examined in this section are:

1. The diversity of the literature found in the study, including works not examined in the study,
2. The types, themes, or plots presented in the stories,
4. The issues discussed in the works and how those issues have changed over the decades under study,
5. The settings of the stories, the relevance of this topic, and how the settings have changed over the decades under study,
6. The variety of tribes discussed, their sizes and distributions, and
7. The images of the main characters.

Each of these topics will be illustrated by examples, charts, and graphs. A summary of the analysis is provided in part three of this study.

DIVERSITY OF WORKS

We first turn our attention to the diversity of the works. By diversity, we mean the variety of forms of literature that were identified in each decade. All works were identified by genre when they were chosen for the book selection. As discussed in the methodology section of this paper, upon examination, some works, most notably the non-fiction works, did not fully fit the selection criteria, and could not be included for evaluation. These works were not considered because there had to be a limit to the depth of the study and the elimination of the non-fiction works made the study more focused. The non-fiction works were examined, but an in-depth content analysis was made only of the fiction works.

The topic of diversity is of interest because the wide variety of types of literature show American Indian culture to be multifaceted and complex. For the bulk of their history, American Indian societies had an oral, not written tradition. Without a variety of materials on the many different facets of Native American life, readers do not have the benefit of a complete and accurate image of the culture. An examination of this topic shows an interesting trend in the types of materials available.

Works from the 1960's did not have much diversity in the types of literature. Of a total of eleven works examined in the 1960's, one work was an art picture book and one was an historical anthology. The Art of the Native American Indian (Glubok, 1964) discusses the arts and crafts of ancient and modern Southwest Indian culture. Drawings and photographs of Indian pottery and rugs highlight the geometric designs of the Pueblo and Hopi cultures. The historical anthology entitled The American Indian Story (McNeer, 1963) is a chronological arrangement of material about the

development, assimilation and traditions of American Indian society. Because of the amount of historical time periods discussed in this work, the quality of the details is often poor. This work is also full of of cliches and stereotypes of American Indian people.

In the works from the 1970's, a total of fifteen were originally selected. However, the books in the period were so diverse that nine of them were other than fiction.

In this decade, two art books, two poetry anthologies, two anthologies of historical data, and one work on Native American mysticism and mythology were identified in the Center's collection. Of the two art books, one was a collection of drawings by a Native American, entitled Before You Came This Way (Baylor, 1972), and the other a collection of photographs of American Indian art called Many Smokes, Many Moons: A Chronology of American Indian History Through Indian Art (Highwater, 1978).

The poetry books Our Father's Had Powerful Songs (Belting, 1974) and War Cry on a Prayer Feather: Prose and Poetry of the Ute Indians (Wood, 1979) highlight traditional American Indian beliefs in the forces of nature, man's relationship to the earth, and property ownership: areas that differ significantly from European societies' beliefs.

The two historical anthologies are Let Me Be A Free Man: A Documentary History of Indian Resistance (Katz, 1975) and Native American Testimony: An Anthology of Indian and White Relations, First Encounters to Dispossession (Nabokov, 1978). They are significant because they are eyewitness accounts and early encounters with the white man by Native Americans. These works discuss the confusion, frustration and despair among the Native Americans

during their dispossession and removal to the reservations. In Katz's work various principles of the resistance movements in both historical and contemporary eras are explored. Katz adds credibility to her work by using original source documents and by including a bibliography. Nabokov's anthology also uses original sources and first person accounts of the Native American reaction to the coming settlers, the diseases that spread through the tribes, the land disputes, the settlement on reservations and the tribes efforts to regain their lost rights.

Books in the Center's collection with publication dates in the 1980's are much less diverse than those of the previous decade examined. In this decade, only three works were non-fiction and therefore did not fit the selection criteria. Two of them were non-fiction works by Brent Ashabranner entitled Morning Star, Black Sun: The Northern Cheyenne Indians and America's Energy Crisis and To Live In Two Worlds: Native American Indian Youth Today. These works have a great deal of information about the Native American in today's society. Ashabranner uses photography, original sources, and interviews with Native Americans to add credibility to his works, and to give readers insight into comtemporary Native American problems. In the third non-fiction work, This Song Remembers: Self Portraits of Native Americans in the Arts (Katz, 1980), the various forms of self-expression such as art, music and dance are explored. All of these non-fiction works enrich the readers' image of the American Indian culture.

It seems that a trend toward a greater variety of types of literature was begun in the 1970's, but was not continued in the 1980's. The reasons for the increase in works in the 1970's may lie in the late 1960's and early 1970's social movements. The growing social awareness movements that

brought Civil Rights and the quest for minority involvements to the forefront of the public's attention may have encouraged Native American to write about their culture. More than half of the non-fiction works in this period were written by Native Americans. This may also have been an attempt to correct the longstanding stereotypic image of the Native American as the leaders of Indian movements became more vocal about the quality of the literature available on their culture.

The increase in the realism of the illustrations is another interesting trend that was started in the non-fiction works from the 1970's and 1980's. Non-fiction works from the 1970's and 1980's use photographs to supplement their text. An example of this is found in Ashabranner's To Live In Two Worlds. Works from the 1960's use line drawings, even though photographs (or the ability to make photographs) were available. Photography allows the reader to get a more realistic, more accurate image of the Native American, while line drawings can distort reality more easily.

Despite the wealth of new non-fiction that was produced in the 1970s, there was no corresponding explosion in the fictional works produced in that decade. The Indian authors also did not write fiction about their cultural group in this period. The works from the 1970's seem more balanced in terms of the types of literature produced, while there are far too few types of literature produced in the 1980's thus far.

TYPES OF THEMES PRESENTED

In the category of fictional works, it is of interest to examine what types of stories were written. We found four broad themes that can be summarized as follows:

1. Anthropological studies -- whose themes are focused on the culture and cultural practices of a particular group of Indians or tribe. These works are characterized by lengthy examinations of the hunting practices, clothing, rituals and family relations of the groups. These works seldom have a very extensive or involving plot and often the main characters seem incidental to the story. The characters only provide a vehicle with which to explore the culture.

2. Cultural conflict -- the themes of the work focus on how the main characters attempt to retain their Indian culture in a non-Indian dominated culture.

3. Identity search -- which has practically no importance to Native American issues. In these stories, the main character attempts to find their places in the world as adults. These works deal more with attaining adult responsibilities than in struggling with cultural conflicts, or in descriptions of American Indian culture.

4. Survival or adventure stories -- whose themes deal

solely with man against nature concepts. There are no issues other than survival in the wilderness. These stories can be readily distinguished from the anthropological studies because they lack detail about the Native culture.

CHART 1 : TYPES OF STORIES BY YEAR

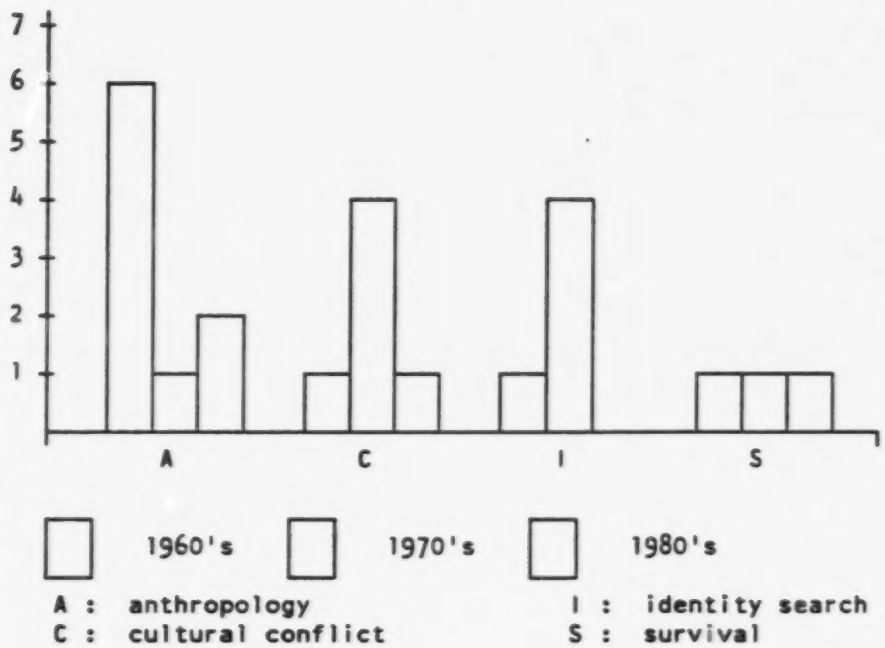

Chart 1 analyzes the correlation between the themes presented in the story and the year of publication. As is clearly shown, most of the anthropological themes are found in works from the 1960's, most of the cultural conflict themes are found in works from the 1970's and most of the identity search themes are found in works from the 1980's. Survival and adventure stories are found in all three decades.

As previously mentioned, most of the stories in the 1960's are anthropological accounts of Native American cultures and life. It is

interesting to note that most of the writers from this period are historians or anthropologists. In addition, we find the only bibliographies listed at the end of the works and the most number of background pages in the works from the 1960's. These background pages describe the context and the setting of the story. In the 1960's, a total of 23 pages were devoted to background; in the 1970's, 11 pages, and in the 1980's only one page. Only a few studies with anthropological themes are found in later decades. For example, in the 1970's To Spoil the Sun (Rockwood, 1974) discusses the life and customs of the Cherokee. In the 1980's, Legend Days, Ceremony of Innocence (Highwater, 1984, 1985) and The Talking Earth (George, 1985) have anthropological qualities in that there is a great deal of information about the Native cultures. The Talking Earth discusses Seminole legal proceedings[22] as well as traditional beliefs and customs,[23] The two Highwater books are complex studies of the impact of the white people on the Blackfeet tribe. These two works have themes that are similar to other works with anthropological themes.

Examples of works with anthropological themes from the 1960's include Ishi: Last of His Tribe (Kroeber, 1968), Kommantcia (Keith, 1965), and The Whale People (Brown, 1963). In Ishi, the anthropologist author provides plenty of information about Yahi burial rights,[24] maturation rituals,[25] power dreams,[26] hunting practices,[27] tools, foodstuffs, and cooking utensils.[28] This work contains so much detail that the plot seems to get

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[22] George, J.C., The Talking Earth p. 1-10.
[23] George, p. 45.
[24] Kroeber, T. Ishi: Last of His Tribe p. 142.
[25] Kroeber, p.37.
[26] Kroeber, p. 3.
[27] Kroeber, p. 3.
[28] Kroeber, p. 43 and numerous other places.

lost. The Whale People is extremely rich in detail about the tools,[29] hunting equipment,[30] and rituals[31] of Nootka culture's whale hunting practices. This work examines practically every tool needed for whale hunting -- from the kelp ropes to the bone tipped spears that the people needed to secure food and skins for clothing. Kommantcia discusses many aspects of Commanche life. The work is roughly based on an account of a kidnapped boy, and provides a wealth of information about Commanche customs. Clothing,[32] weaponry,[33] foodstuffs,[34] and marriage customs[35] are all fully discussed. Although this work does not portray a particularly flattering image of the Commanche tribe, it does contain a wealth of anthropological information about the conditions that might have existed for the 18th century Commanche.

Works examined from the 1970's have fewer anthropological themes. Instead, they examine how the Native Americans were dealing with cultures in conflict with one another: their Native culture and traditions, and the white dominated society. In this time period, works were no longer written by historians or anthropologists. There is less bckground information provided than in the 1960's. Most of the stories lack detail compared to those in the previous decade. In addition, few background materials are provided for the reader.

Examples of the works from the 1970's that have themes dealing with

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[29] Haig-Brown, R.L. The Whale People p. 82.
[30] Haig-Brown, p. 33.
[31] Haig-Brown, p. 149.
[32] Keith, H. Kommantcia p. 56.
[33] Keith, p. 115.
[34] Keith, p. 66.
[35] Keith, pp. 209-215.

cultural conflict are: Julie of the Wolves (George, 1972), Fawn (Peck, 1975), and Sidewalk Indian (Ellis, 1974). In Julie of the Wolves, Julie is faced with the dilemma of whether to stay out in the wilderness and try to survive as her ancestors had, or to accept white culture as most of her relatives had done. In the work Fawn, the character is of mixed French and Mohawk heritage. Fawn experiences conflict because, although he speaks several European languages,[36] he dresses in a loincloth and moccasins,[37] and is accepted by neither his Indian nor his French relatives. Furthermore, conflict arises when his father wishes to return to France, and Fawn wishes to remain among the Mohawk. Fawn has problems in assimilating his traditionally Indian view of life with his knowledge of European customs and traditions. Unwelcome in either society, he finally decides to "go west" to seek his fortune. In Sidewalk Indian, Charley Nightwind attempts to unite his Indian heritage with his experiences in an urban environment. Ultimately he rejects white society in favor of the reservation life and becomes an activist for Indian rights.[38]

Works with the theme of cultures in conflict also appear in other decades. In the work Jemmy (Hassler, 1980), the main character is half Cherokee, half Irish. She attends both Indian and white school meetings[39] and has both Indian and white friends. Although she values the traditional life taught by her Cherokee mother[40] she recognizes the benefits and necessities of living according to white men's standards. In another work, Wayah of the Real People (Steele, 1964), Wayah is sent off to boarding

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[36] Peck, R. N., Fawn p. 5.
[37] Peck, p. 3.
[38] Ellis, M. Sidewalk Indian p. 170.
[39] Hassler, J. Jemmy, p. 15.
[40] Hassler, p. 32.

school by his family and tribe to learn white men's ways as a token of goodwill to the newly arrived missionaries.[41] Although he initially rejects white men's language, religion, and customs, he later sees that his people need to learn the ways of the new settlers.[42] In order to promote mutual understanding between the two cultures, he becomes the tribe's translator and spokesperson.

The problems of adolescence are the themes of most of the works published in the 1980's. These works no longer discuss the conflicts of Indian cultures with white man's culture nor are they studies of Indian culture. They deal with young people finding career paths or finding how they fit into society as an individual. Examples of these stories are Homeward the Arrow's Flight (Brown, 1980), and The Throwing Season (French, 1980). In Homeward the Arrow's Flight, Susan LaFlesche finds her career in medicine and becomes one of the Omaha tribe's first women doctor. She must resolve her personal conflict of living up to the highest standards set by her sister and family, and her conflicts in resisting marriage before she has completed her education. In The Throwing Season, Henry "Indian" Chevrolet deals with his small town's bigotry and his own sense of honesty. When he refuses to accept a bribe and lose his state athletic event[43] he is physically abused. He wins the next year's event and is awarded a scholarship. Henry realizes that honesty and hard work earned him the scholarship he wanted so badly.

In summary, the works have several different themes that closely

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[41] Steele, W.O. Wayah of the Real People, p. 5.
[42] Steele, p. 125.
[43] French, M. The Throwing Season p. 147.

correlate to the three decades under study. Anthropological themes occur most frequently in the 1960's, stories with themes of cultural conflict occur most frequently in the 1970's and stories with searches for identity themse occur most frequently in the 1980's. A few examples from the different themes can be found in other years. This pattern may suggest author's changing interests in minority groups and that authors' become more focused on the individual, and less focused on the tribes as the years have progressed. The fact that a few examples of survival stories can be found in each decade is evidence for their continued popularity.

ISSUES DISCUSSED

While authors have become less focused on the tribes as the years progress, they have become more focused on the issues. This chapter will discuss the main issues presented in the works and the changes that have occured in those presentations.

It is important to examine the issues because they give the work purpose and make some kind of a statement. They provide the readers with information about the concerns of the American Indian community and help the reader in identifying with the story and the characters.

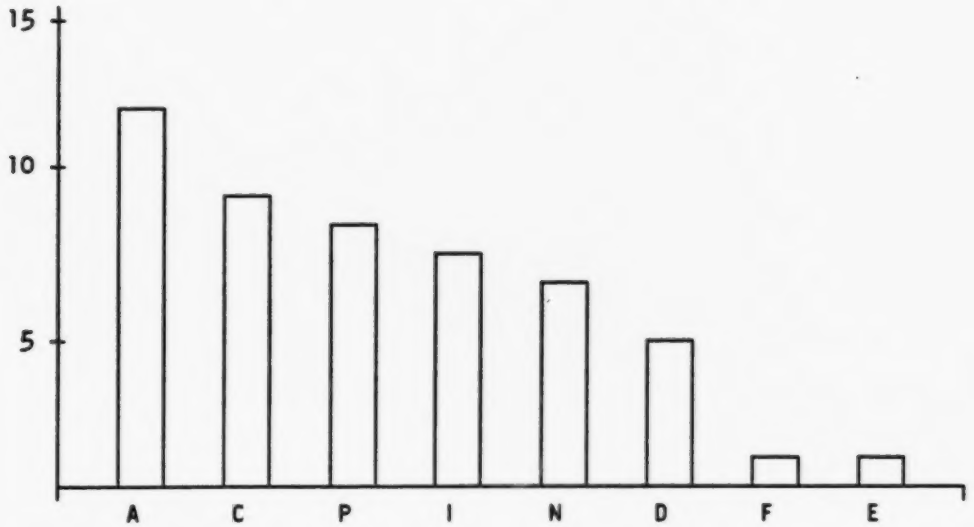
Chart 2 summarizes the issues presented, and their frequency of appearance.

CHART 2 : ISSUES

Alcoholism	appears in 12 books
Culture loss	appears in 8 books
Prejudice	appears in 8 books
Poverty	appears in 7 books
Disease	appears in 5 books

As clearly shown on Chart 3, the most common issue discussed in all three decades is alcoholism. All of the works from the 1960's, 80 percent of the works from the 1970's, and 30 percent of the works from the 1980's discuss alcoholism. Authors have, in the past, overemphasized this American Indian problem. In later decades, there is a lesser emphasis on this topic, and other problems such as prejudice are discussed.

CHART 3 : ISSUES DISCUSSED



A : alcoholism
C : culture loss
P : prejudice
I : poverty
N : none
D : depression
F : feminism
E : ecology

The second most common issues discussed in the works are culture loss and prejudice. Authors have become increasingly frank about these issues as the decades have passed. In works from the 1960's, many of the Native American characters, for example Ishi, do not hesitate to cast aside their native traditions to embrace white men's traditions.[44] In works from the 1970's, the characters are increasingly aware of the value of their culture and are reluctant to discard it. An example would be the character Julie in Julie of the Wolves. She is greatly disappointed that her grandfather, to her the quintessential Eskimo, has rejected his culture and is living like a white man.[45] Characters from the 1980's reject utterly the white culture. An example of this is The Talking Earth, where Billie Wind hides from the white

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[44] Kroeber, p. 165.
[45] George, J.C. Julie of the Wolves p. 167.

men, is disgusted with the destruction of the reservation lands, and cherishes her Seminole background.[46]

A comparison of the characters' reactions to prejudicial remarks suggest that authors are becoming more honest about this reaction. In Homeward the Arrow's Flight, Susan and her sister laugh and giggle when fellow students make remarks about them using bear fat to condition their hair.[47] Prejudice is discussed frankly in The Throwing Season. Henry is not only pegged with a discriminatory name, but is jeered at and called an old squaw by one of his fellow atheletes.[48] Rather than agreeing with the antagonist, as Susan did, Henry lashes out in anger.

Chart 4 analyses the trend of a greater variety of issues being presented and discussed as time has progressed. In the 1960's, only five of the nine works discussed some issue. All of the five works discuss alcoholism, disease and culture loss are discussed in two of the works, prejudice and poverty only once. In the 1970's, only one of the works doesn't discuss any issue. In addition, there is a greater variety of issues discussed throughout all of the works and more issues are discussed in each story. Not only is the fiction of this decade very issue oriented, but the non-fiction works are issue oriented as well. Katz's compilation Let Me Be a Free Man is an anthology of stories about Indian protest movements. The issues involved in the many aspects of Indian and white man's contact, including poverty, disease, discrimination and culture loss over the years is detailed in Nabokov's Native American Testamony.

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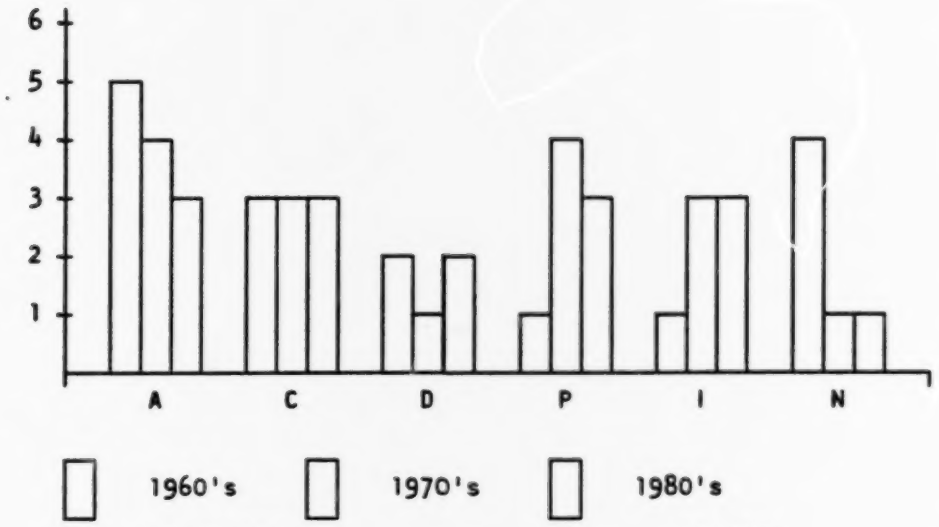
[46] George, J.C. The Talking Earth p. 65
[47] Brown, M. M. Homeward the Arrow's Flight p. 21.
[48] French, p. 173.

CHART 4 : ISSUES BY YEAR



Works from the 1980's follow the trend of the 1970's insofar as they continue to discuss more types of issues. Discussed for the first time are feminism[49] and ecological concerns.[50] However, there is a more balanced distribution of the issues and fewer issues discussed per book than in the 1970's. Works from the 1980's have only two main issues where previous decades there were more. Sidewalk Indian (1971) discusses no less than 5 issues. This work includes discussions on Indian birth rates, population growth and educational levels.[51] The Throwing Season (1980) discusses only two issues, honesty and prejudice. Tangled Butterfly (1980) discusses only poverty and personal depression.

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[49] Brown, p. 79.
[50] George, J.C. The Talking Earth p. 65.
[51] Ellis, p. 113 and other parts where Charley and Betty have discussions.

CHART 5 : NUMBER OF ISSUES

decade	No. issues	No. works	avg No. issues per work
1960's	12	9	1.33
1970's	15	6	2.50
1980's	15	8	1.87

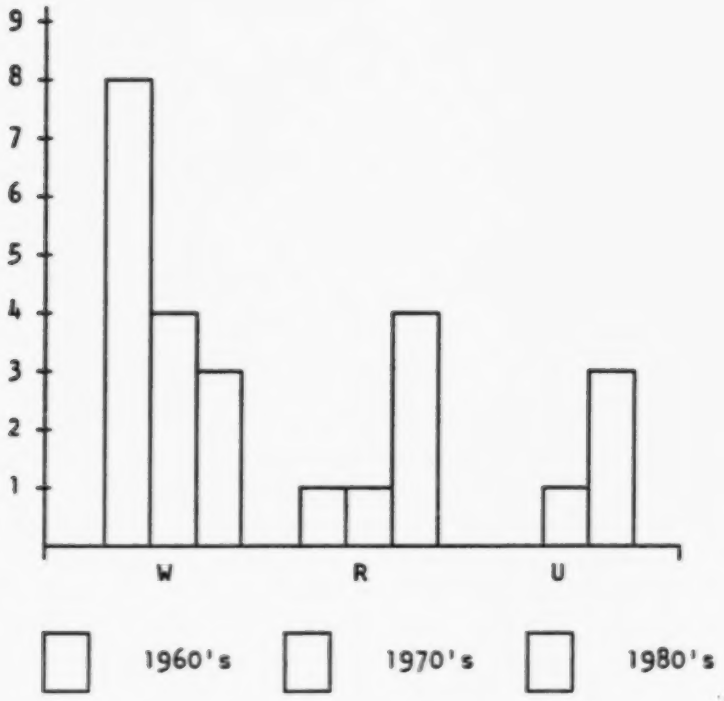
In summary, works from the 1960's have very detailed examinations of the American Indian cultures and customs. Many issues of interest to the American Indian community are examined, but almost one half of the works did not discuss any issues at all. Works from the 1970's become less informative about the American Indian culture and more informative about the issues that are relevant to the American Indian. Authors have become increasingly frank about those issues. These works discuss the dilemma of the people with cultures in conflict with another predominant and aggressive culture. Works from the 1980's follow the trends of the 1970's in that they continue to discuss issues. In the 1980's, however, the conflict is in the character, rather than in the culture. This pattern should not suggest to readers that the cultures are no longer in conflict or that the issues discussed in the 1970's are no longer relevant issues. Most Indian groups still assert their land and cultural rights and they are still discriminated against. Indian protest movements continue. It would be wrong for the reader to conclude from the works or from this study that the issues discussed in the works are less important in the 1980's than they were in the 1970's.

SETTING OF THE STORIES

There are three fundamental reasons for examining the setting of a story when attempting to analyze the image of the American Indian. First, the setting helps to create the mood of the story. This may or may not promote the readers interest. Second, the setting conveys factual information about the historical time frame. If the setting is accurately described, the credibility of the story is enhanced. Credibility is important when considering how a particular group is portrayed because factual, accurate portrayals are highly desirable in historical and realistic fiction. Finally, the setting of a story tells the reader something about the people's customs and habits. If the setting is on the plains, the habits and customs of a group will be different from those of a group living in a mountain setting.

In all of the stories examined, the term "setting" has been defined in one of two ways. The first definition refers to the geographical area in which the story is set. These areas can be broadly dividided into woodland; which includes open plains, forest areas, or mountainous areas; urban areas, which includes small villages, towns and large metropolitan areas; and reservations which are areas that have been established by the government for the Native tribes. The second definition of setting refers to the historical time frame. In some cases, the stories have provided concrete dates during which the events occured. Otherwise, approximate time frames are used.

CHART 6 : STORY SETTINGS



W : wilderness R : reservation
U : urban areas

There exist two artificial sub-categories of the historical setting. The first of these is called "early" and includes pre-white, confrontation or first contact, and dispossession eras. The second sub-category of the historical setting is called "contemporary" and decribes the assimilation, integration, and current eras. These divisions are necessary to discuss the settings of the stories. All of the works can be classified under one of these categories. Some works' time frames spanned years or decades and the settings changed in some works. For example in Ishi, the story started in a woodland setting and moved to an urban area. In these cases, the predominant setting will be examined.

Of the 23 works, most had historical, wilderness settings. Chart 6 reveals that this is particularly true for the works published during the 1960's. The examples of these settings from the 1960's are: Kommantcia (Keith, 1965), The Story Catcher (Sandoz, 1963), The Edge of Two Worlds (Jones, 1968), and Our Cup is Broken (Means, 1969). All of the characters live in tipis or grass huts, none of them permanent structures. In all works, the authors make specific points about the openness or barrenness of the settings. Even when the settings are not in the open plains, as in The Island of the Blue Dolphin (O'Dell, 1960) isolation and barrenness are specific points the author drives home. Every story in the 1960's portrays the Native American in an historical time setting. This a problem because, for the most part, the groups are seen as historical, not contemporary groups. To describe them as historical figures is inaccurate and unfair. The majority of these works suggest that the Indian tribes are dying out, which is not true. According to recent census statistics, the American Indian is one of the fastest growing minority groups.[83]

Woodland settings in works from the 1970's do not differ from woodland settings in the 1960's. In works such as Fawn and To Spoil The Sun, the Natives live in wooded areas, in caves or tipis. These works are set in the historical time setting so one might expect that the settings would appear primitive, but as also shown on Chart 6, even works set in the contemporary time setting are portrayed as living in primitive settings, as in Julie of the Wolves (George, 1972) and River Runners (Houston, 1979) They are both set in the modern world, yet the characters are living in caves and tipis.

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[83] Heckler, Margaret M. Black & Minority Health : report of the secretary's task force pp. 58 - 59, 79-81.

Possibly the authors have used the settings to heighten the drama or conflict in the story but it still provides the reader with an inaccurate picture of the society. Sacrificing accuracy and factuality to increase the drama is unfair to both the reader and the groups portrayed.

Settings of works from the 1970's are more diverse than those of the 1960's. For example, Sidewalk Indian provides readers with a glimpse of the Native American in a major city. Already in the first chapter, however, the character moves from the city to the reservation.[83] Nevertheless, the reader is provided with a picture of life on the reservation for the first time, although it is quite romanticized and contains some inaccuracies. The reader gets the impression that reservations are tranquil, wooded, stream filled sanctuaries that teem with fish and game.[84] Studies such as the 1935 Merriam report reveal the true conditions of poverty, disease, and despair among the Native Americans living on reservations.[85] Although conditions have improved significantly since the Report has first published, they are far from ideal, and certainly not a haven as suggested in Sidewalk Indian.

Settings of the works from the 1980's are even more diverse than those from the previous decades. There are several contemporary settings. Tangled Butterfly (Bauer, 1980) is located on a small, New England island, and Hour of the Wolf (Calvert, 1983) is located in the Alaskan outback. There are two works by Highwater, Legend Days and Ceremony of Innocence, that are both set in an historical time period but move into a more contemporary setting. Ceremony of Innocence takes place almost entirely in

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[83] Ellis, p. 10.
[84] Ellis, p. 67.
[85] Eggan, Fred., The American Indian: Perspectives for the Study of Social Changes. (Aldine Press, 1966).

a contemporary setting. Works from the 1980's also have more diverse geographical settings. Three works are set in the woodlands, four in urban areas, and three on reservatons. A problem remains in that the conditions on the reservations are still romanticized by the authors. They still appear ideal and desirable. There are three examples that discuss urban experiences and settings; however, there are no Indian characters that are portrayed as middle class suburbanites. The characters are generally portrayed as poor, as in Ceremony of Innocence, or displaced, as in Homeward the Arrow's Flight. The Throwing Season has elements of middle class life, for example, they own a home, a car and have some luxuries the father is out of work.[34]

A summary of the analysis of the settings is displayed on Chart 6. This chart shows that in the 1960's, the works have very traditional, historical settings. Toward the end of the 1960's and into the 1970's there is an increase in the diversity of the settings. Native Americans are shown living in a variety of places such as cities and reservations. These settings reflect the general distribution of the Native American people more accurately. The 1980's show the greatest diversity and more equal treatment of all the types of settings examined. Although reservation life is somewhat romanticized, settings from this decade are by far the fairest and most diverse of the three decades examined.

The problems that emerged from the analysis of the settings are that the picture of the woodland Indian persists, despite its inaccuracy. The fact that historical settings dominate the literature conveys the message that

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[34] French, p. 23.

Native American Indians are historic and extinct people. An inaccurate picture of American Indian society is being created. None of the works examined discusses the positive roles of the American Indians in the early historic periods. Many Indians fought for peace and inter-cultural understanding. None of the works discusses the skills of the American Indian in anything but hunting and skinning buffaloes. Perhaps the explosion of non-fiction works about Native art and poetry in the 1970's was an attempt to inform readers about the multifaceted nature of American Indian culture and to destroy the old stereotyped image of the cigar-store Indian.

It is important that fiction about the American Indian continues to have diverse geographical and historical settings. More contemporary, middle class experiences should appear in the literature because they begin to accurately reflect the status and progress of many American Indians in society today.

TRIBES DISCUSSED IN THE WORKS

It is important to examine the types of information about the various tribes in the works under study for two reasons. First, the images and amount of detail about the tribes provide the reader with the most direct information about the Native American. This information helps the reader form a factual picture of the tribes and individuals and can have a longlasting impact on the reader. Secondly, only through an examination of the information provided about the tribes can we determine if the portrayal is accurate. Whether the author has checked out the facts of the story becomes obvious when comparisons of the story contents and historical facts are made. Inaccurate portrayals of Native American individuals and tribes are points most strongly protested against by Native American groups.

The following portrayals of tribes will be examined in this chapter as as follows:

1. The types and diversity of the tribes;
2. The size of the tribes;
3. The tribe reputation and relationships with others;
4. The clothing presented, and
5. The types of characters presented in the stories.

Historians agree that there have been hundreds of separate and distinct Indian tribes on the continent.[87] Current census information suggests that there are as many as 1.5 million American Indians living today.[88] Because many different tribes of Native Americans have existed in the past, and exist today, it is important that a variety of tribes be presented in the

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[87] Encyclopedia Britanica vol. 16, pp. 657-65.
[88] Statistical Abstracts of the U.S. 1985. 105th edition, U.S. Dept. of Commerce, pp.33-35.

literature.

CHART 7 : VARIETY OF TRIBES

decade	No. tribes	No. works	avg No. tribes per work
1960's	8	9	0.89
1970's	5	6	0.83
1980's	6	8	0.75

The results of this study show that a variety of tribes are presented in the literature examined. The Cherokee Indian tribe is the most frequently discussed tribe in the 23 works studied. This tribe appears in five of the books. The Chippewa tribe is the next most frequently discussed tribe, appearing in 3 of the works. As we can see in Chart 7 the most diversity of tribes discussed per decade appears in the works from the 1960's and 1970's.

The works include major tribes, as well as minor tribes. Minor tribes appear with more frequency in the works from the 1960's, when the works have anthropological themes. In the 1960's, small or obscure tribes such as the Ghalas, Nootka, Yahi and Haida are written about. It may be that authors were attempting to record the history and culture of the more obscure groups before they became neglected or forgotten.

Determining the size of the tribes from the materials provided in the stories was difficult, and it may be helpful to briefly provide an explanation of the method used to evaluate this topic. The sizes were grouped into three categories; small for groups under 50 people, medium for groups between 50 and 100 people, and large for groups over 100 people. At times, the works were quite specific, and this made the classification easy.

Sometimes it was impossible to tell how many people were living in the group, especially with the works from the 1980's. In these cases, the characters were in urban areas or in small, integrated towns as in, for example, Arilla Sun Down or The Throwing Season. It was impossible to make any sort of an evaluation of the size of the villages. These few works could not be considered for this part of the study.

CHART 8 : SIZE OF VILLAGES

	No. BOOKS IN 1960's (out of 9)	No. BOOKS IN 1970's (out of 6)	No. BOOKS IN 1980's (out of 8)	TOTAL No. BOOKS (out of 23)
UNKNOWN	none	none	2	2
LARGE	2	1	1	4
MEDIUM	3	1	2	6
SMALL	4	4	3	11

Chart 8 illustrates the finding that shows there is a persistent image of small communities of American Indians. Current statistics suggest only 32 percent of the American Indian population lives on reservations with fewer than 1000 people. The remaining 68 percent lives in large or medium sized urban areas.[9] Clearly, While some Native Americans may live in small villages and towns, the majority live in large urban areas. Despite the facts, the majority of the works examined portray the Native American in groups of small isolated communities. When the majority of the works portray American Indian society living in small groups, the factual

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[9] Heckler, Margaret M. Black and Minority Health: a Report of the Secrtary's Task Force. pp 57-59.

information that they live in large and medium sized groups is lost. As we saw in the analysis of the story settings, the continuing misrepresentation of the size and locations of the Indian cultures is inaccurate and misleading.

In many cases there is simply not enough information about the tribe sizes. In the stories that discuss the effects of the European diseases on the American Indian tribes, there is little to suggest to the reader how many millions of people were affected by the diseases.

Among the Indian tribes, some were migratory, and others remained in relatively fixed locations. In works with historical time settings, the authors in all of the works have been accurate in portraying the migratory aspects of tribal life. Works such as Legend Days and Kommantcia discuss the organized tribal effort that seasonal migrations entailed.[60] Methods of transportation[61] including drags and travois were discussed. An in-depth examination about the amount of labor that the move entailed, including dismantling, packing, and reassembling the tipis, gave the readers a sense of the life of the village.

Non-migratory tribes were accurately portrayed throughout all of the decades studied. In Works with settings in the northwest territories such as The Whale People or Raven's Cry the tribes found food sources in steady supply without having to migrate. These groups' lifestyles were radically different than the migratory Indian groups' and their extensive material culture was discussed in some detail.[62] The image of the tribes' migratory

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[60] Highwater, J., Legend Days pp. 131.
[61] Highwater p. 53.
[62] The Whale People pp. 15, 144 and throughout the work, or in Raven's Cry

habits was more accurate in all of the decades examined than for the image of the tribes' sizes. No matter what the reasons are for inaccuracies, the works need to be better researched, in order to avoid any inaccurate images of the sizes of Native Americans tribes.

We now examine the reputation and demeanor of the various tribes in order to further assess the image of the Native American tribes. We will find out how the portrayed reputations correlate with with the actual historical reputation. The study found that there were few examples with images of bloodthirsty savages. Those works were accounts of Indians by biased groups. One example, Edge of Two Worlds, views the Commanches as savage and dangerous people in the eyes of the Cherokee. In Kommantcia, the Commanches were portrayed as dangerous and a savage people by the Spanish. From an historical perspective, there was competition for living spaces among the groups. The Spanish had annexed and fenced the Commanche hunting grounds for their pastures. Bad relations existed between all groups. The Commanche and the Cherokee were also in competition for hunting grounds and for trading rights with the settlers. In Fawn, the Mohawk were seen as dangerous and savage by the English. In the historical setting of this novel, the French and Mohawk nations were allied against the British and Iroquois for territorial rights. Again, competition for land and hunting grounds had been the cause of bad relations. None of the authors brought the political and territorial facts to light. The historically unacquainted reader may have an inaccurate image of the tribe's reputation and demeanor.

The majority of the works show the Native Americans as peaceful and

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pp. 21, 164 and throughout the work.

industrious, especially in historical settings. However, this concept is often carried to absurd extremes. A prominent example of this is Homeward the Arrow's Flight, where Susan LaFleschee is so agreeable and complaisant, that she laughs when her fellow students make prejudicial remarks about her appearance. In Raven's Cry and River Runners, the reader is told that the people spend most of their time singing and dancing. This does not seem accurate because hunting and gathering societies generally have little time for sitting around. Among the Native American tribes, singing and dancing ceremonies are held seasonally for religious purposes. A more accurate image of the reputation and demeanor of the Native American in the historical time settings is given in works such as Wayah of the Real People and Legend Days. These works are quite candid in discussing the confusion and anger of the people, their helplessness and frustration in dealing with soldiers and traders who cheated them without regard.[43]

The works from the 1980's with contemporary settings are no longer concerned with the problem of identifying the image of the tribes' reputation. As discussed in Types of Themes, the works from the 1980's say less about Indian tribes and more about individual development. These works were therefore not considered here.

The types and varieties of clothing and personal accouterments of the characters have a strong impact on the reader and form clear and longlasting images in the reader's mind. Here, we see definite improvements in the image of the Native American over the study years. In the 1960's, the works have a boring and predictable image of the characters, both male and female.

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[43] Steele, p. 124.

In every work from the 1960's, the characters are dressed very traditionally. Some tribe members are depicted in loincloths and moccasins, others in buckskin leggings and fur capes. In some cases, the characters were naked. This image was carried to ridiculous extremes in The Whale People and Raven's Cry, where the children ran around in loincloths in the dead of winter. The traditionalism is also supported in the illustrations that accompany the stories. Characters are depicted with wild, long black hair and with extremely Mongoloid facial features.

In the works from the 1970's we see, for the first time, Native Americans in contemporary settings and contemporary dresses. Charley Nightwind in Sidewalk Indian is dressed in blue jeans and a t-shirt with sneakers. He is like any other youth in the 1970's. Arilla Adams in Arilla Sun Down (1976) wears everyday street clothing as well.

Works from the 1980's follow this trend and almost all of the characters have contemporary dress. The protagonist Amanna in Legend Days and Ceremmony of Innocence dresses in both traditional and modern clothing styles, depending on the time frame of the story. She dresses in modern clothing throughout most of the work Ceremony of Innocence.

In the 1970's and 1980's, works set in Alaska or northern Canada have characters with traditional clothing, such as skin parkas and mucklucks (fur boots). In these decades, characters wear traditional dress because of a personal choice of the character. Arilla's brother wears the traditional war bonnet as an act of defiance, and to get attention.[44] Billie Wind's sister in The Talking Earth prefers the traditional Seminole dress for

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[44] Hamilton, V., p. 46.

comfort and attractiveness,[43] and Paul in Tangled Butterful prefers long hair tied back with a thong while his wife has a contemporary haircut and contemporary clothing.[44]

The stereotypic image of Indian clothing is one of the things that the Indian community protests the most in literature. It is welcome to note that most authors have responded to these protests. Native Americans are being portrayed in a wider variety of clothing. This more realistically reflects the practices of the American Indian today.

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[43] George, J.C. The Talking Earth p. 11
[44] Bauer, M.D. p. 15.

MAIN CHARACTERS

The image of the American Indian is partially determined by what types of characters and social structures are presented within the tribal community. It is important that the tribes be factually presented as family groups rather than a gang of warriors or hunters. Fortunately, even the most distorted images of the tribes show unifed, extended family units. In Kommantcia, the grandmothers, uncles, and cousins all have social importance and are treated with respect.[67] In addition, even the least detailed work about Indian family life, The Whale People, mentions extended family members. In this work, uncles and cousins have great importance in the young heir's development.[68]

Most of the stories are male dominated. Of the 23 works examined, there are 13 male main characters and 10 female main characters. In the works from the 1960's, some of the books have no female characters. The Whale People and Edge of Two Worlds only mention women in the slightest way, for example in the context of motherhood. In Wayah of the Real People, the only woman character takes Wayah's clothes away to be cleaned.[69] Some works from the 1960's have women as fringe characters and then they performed the most stereotypic tasks such as cleaning, cooking, and making clothes. Of all the works from the 1960's, only two have women as central figures: Island of the Blue Dolphin and Our Cup Is Broken. These women were portrayed as strong and flexible people that were both capable survivors, despite severe hardship.

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[67] Keith, p. 66.
[68] Haig-Brown, p. 190.
[69] Steele, p. 27.

In works examined from the 1970's, there begins to be a balance of sexes as main characters and of sex roles among the characters. For example, there is an equal number of male and female characters in works from this decade. Furthermore, the women are involved in more diverse occupations. Arilla's mother worked and owned her own business in Arilla Sun Down,[70] and Betty was active in social movements in Sidewalk Indian.[71] Julie resisted the traditional lifestyle of sewing and raising children that was planned For her in Julie of the Wolves. We still see, however, works without any women characters as in Fawn and River Runners.

Works examined from the 1980's have an even greater diversity of sex roles among the characters and, for the first time, there are more female than male main characters. The women are presented in a variety of roles; Amanna is a woman turned warrior and hunter to support herself, her daughter, and her tribe in Legend Days and Ceremony of Innocence. In The Talking Earth, Billie takes care of herself in the swamp by finding food and making a boat after her old boat burns.[72] It seems that the image of the Indian woman has become more significant and more contributory to the tribe as the works have been examined over the study period. In the 1960's, Indian women were marginally discussed, were victims, or were stranded and had no other choice but to survive. In the 1970's, women began to be portrayed in a variety of occupations and in the 1980's women are the most realistic of all the presentations. The progress of the character roles more accurately reflects the roles of women in society each year.

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[70] Hamilton, p.50.
[71] Ellis, p. 57.
[72] George, J.C. The Talking Earth p. 69.

It is interesting to note that in the 1970's and 1980's we begin to see Indians that are of mixed ethnic heritage. For example, in the 1970's there are two main characters of mixed heritage: Fawn, who is half French and half Mohawk and Arilla, who is half Black and half Cherokee. In the 1980's, there are three main characters that are of mixed heritage; Jemmy (half Irish and Half Chippewa), Susan LaFlesch (half Omaha and half English) and Henry Chevrolet (part Cherokee and part English). Each of these characters has problems overcoming the prejudice and inner conflict that are inherent in multi-cultural adolescents. How each of the characters resolves the conflicts is what accounts For many of the changes in the literature in these two decades, as was previously discussed.

In general, the works under study suggest that the characters have become more realistic and that the stories more accurately reflect contemporary society. Female characters are portrayed as making valuable contributions to the family's and tribes' well being. The problems of Indians of mixed heritage are discussed openly and candidly in the later decades.

PART THREE

SUMMARY AND APPENDICES

SUMMARY

This study was designed to identify changes in the portrayal of he American Indian in young adult fiction. According to the study of 23 books at the Center for Children's Books at the Joseph Regenstein Library of the University of Chicago, it was found that the image of the American Indian has changed through the years under study.

During the time period under study, the works available to young readers had become very diverse, with a wide variety of literature such as art and poetry book represented. This trend lasted only in the 10 year period from 1970 to 1979 however.

It was also found that the stories had four underlying themes generally grouped into the decades under study. These four themes are: anthropological, cultural conflict, identity searches and survival. These thematic groups may reflect the changes in societal concerns. As society turns more introspective and more self-aware, so do the characters in the stories. For this reason, the works of the 1980's become less descriptive of "Indian" concerns, such as culture loss, alcoholism and poverty, and more concerned with finding one's place in society as a whole.

The settings of the stories become more diverse and more realistic as we move into the works from the 1970's. The first glimpse of the Native American in a major urban area comes in 1974 with Sidewalk Indian. This work also provides readers with a glimpse of life on the reservation in contemporary society. Prior to this book, however, the works have boring and predictable settings. In these early works, the Indians live in the wilderness, are cheerful and happy as they hunt with bows and arrows. The

balance of contemporary settings that began in works examined from the 1970's is continued and expanded in works from the 1980's.

There are a number of issues that are discussed in all of the works examined. The issues in the works become progressively more balanced throughout the decades. In the works from the 1960's there is an overemphasis on the alcoholism problems among Native Americans. Although other issues were discussed in books from this decade, none were discussed as frequently as this one. The 1970's saw an increase in the number of issues discussed in each book. In addition, new issued were candidly and openly discussed. In all the works from the decades under study, the works from the 1970's stand out as the most informative to the reader about the problems the American Indian had in dealing with the problems of conflicting conflicts. This trend continued in the 1980's and was even improved upon. New issues such as feminism and ecology are discussed as are continuing problems of alcoholism and prejudice.

There have been changes in the portrayal of the various Indian tribes and in the individual characters presented in the works. The images presented move from traditional, conservative views of the Indian in the 1960's, to contemporary, diverse, balanced, images of the Indian in the 1980's. We begin to see a more accurate picture of the American Indian in historical and contemporary society. The characters wear modern dress, live in modern houses, and have modern occupations. The characters also more accurately reflect contemporary society in that the characters are of mixed heritage. In works from the 1970's and 1980's stories about both sexes appear.

Several non-fiction works from the 1970's take advantage of photography to emphasize the fact that Indians wear a variety of clothing styles.

Caught Between Two Worlds: American Indian Youth Today (Ashabranner, 1984) shows children and young adults in a wide variety of dress and occupations in a clear, unromanticized manner. Other non-fiction works from the 1970's show Native Americans in a variety of occupations, housings, and social activities. This trend needs to be encouraged and broadened. More of the trends from the non-fiction from the 1970's need to be incorporated into the fiction works in the near future.

There is still a need for greater accuracy in many areas of the works. There is a need to show American Indian characters in a greater variety of settings, especially in urban and suburban areas. There is also a need to show the American Indian in a greater variety of socio-economic classes and with a wider variety of occupations. There is a need to demonstrate that American Indian culture is not dead, and that it is a fast growing, flexible group, but that it continues to have social problems, just as any minority group does.

There is a need to have more American Indian authors write about their culture. The explosion of non-fiction works that appeared in the 1970's appears to have drained itself rather quickly. Is it possible that there is no more poetry, no more art forms that can be shared with the non-Indian population? Native authors also need to be encouraged to write more fiction. Readers from all sections of the population need to have access to a variety of types of literature on this important ethnic group.

Finally, it is important that educators, librarians, and scholars continue to watch for accurate portrayals of the American Indian in all kinds of literature. Studies such as this one could be reproduced in the next several decades to discover if further progress has been made in

presenting fair, balanced images of the American Indian.

APPENDIX I : NON-FICTION WORKS

Ashabranner, Brent. To Live In Two Worlds : Native American Indian Youth Today. Dodd, 1984.

_____. Morning Star, Black Sun: The Northern Cheyenne Indians and America's Energy Crisis. Dodd, 1982.

Baylor, Byrd. Before You Came This Way. Dutton, 1969.

Belting, Natalia M. Our Father's Had Powerful Songs. Dutton, 1974.

Benchley, Nathaniel. Only Earth and Sky Last Forever. Harper, 1972.

Brown, Marion (Marsh) Homeward the Arrow's Flight. Abingdon, 1980.

Calvert, Patricia. The Hour of the Wolf, Scribner, 1983.

Ellis, Mel. Sidewalk Indian Holt 1971.

Glubok, Shirley. The Art of the North American Indian. Harper, 1964.

Katz, Jane (comp and ed.). Let Me Be A Free Man : a documentary History of Indian Resistance. Lerner, 1975.

_____, This Song Remembers: Self-Portraits of Native Americans in the Arts. Houghton, 1980.

McNeer, May Yonge. The American Indian Story. Ariel, 1963.

Nabokov, Peter, ed. Native American Testimony: An Anthology of Indian and White Relations, First Encounters to Dispossession. TC Crowell, 1978.

Wood, Nancy. War Cry on a Prayer Feather: Prose and Poetry of the Ute Indians. Doubleday, 1979.

APPENDIX II : FICTION WORKS

Bauer, Marion Dane. Tangled Butterfly. Houghton, 1980.

Brown, Marion (Marsh) Homeward the Arrow's Flight. Abingdon, 1980.

Calvert, Patricia. The Hour of the Wolf, Scribner, 1983.

Ellis, Mel. Sidewalk Indian Holt 1971.

French, Michael. The Throwing Season. Delacorte, 1980.

George, Jean Craighead, The Talking Earth. Harper, 1983.

_____. Julie of the Wolves. Harper, 1972.

Haig-Brown, Roderick Langmere. The Whale People. Morrow, 1963.

Hamilton, Virginia. Arilla Sun Down. Greenwillow, 1976.

Harris, Christie. Raven's Cry Atheneum, 1966

Hassler, Jon. Jemmy. Atheneum, 1980.

Highwater, Jamake. Legend days (The Ghost Horse Cycle, pt. 1). Harper, 1984.

_____. The Ceremony of Innocence. Harper, 1985.

Houston, James. River Runners: A Tale of Hardship and Bravery. Atheneum, 1979.

Jones, Weyman. Edge of Two Worlds. Dial, 1968.

Keith, Harold. Komanticia. Atheneum, 1980.

Kroeber, Theodora. Ishi: Last of his Tribe. Parnassus, 1964.

Means, Florence (Crannell) Our Cup is Broken. Houghton, 1969.

O'Dell, Scott. Island of the Blue Dolphins. Houghton, 1960.

Peck, Robert Newton. Fawn. Little, 1975.

Rockwood, Joyce. To Spoil the Sun. Dell, 1970.

Sandoz, Mari. The Story Catcher. Westminster, 1963.

Steele, William Owen. Wayah of the Real People. Holt, 1963.

APPENDIX III : SELECTION CATEGORIZED BY DATE

1960's

O'Dell, Scott. Island of the Blue Dolphin. Houghton, 1960.

Haig-Brown, Roderick Langmere. The Whale People. Morrow, 1963.

Sandoz, Mari. The Story Catcher. Westminster, 1963.

Steele, William Owen. Wayah of the Real People. Holt, 1963.

Kroeber, Theodora. Ishi : Last of his Tribe. Parnassus, 1964.

Harris, Christie. Raven's Cry. Atheneum, 1966.

Jones, Weyman. Edge of Two Worlds. Dial, 1968.

Baylor, Byrd. Before You Came this Way. 1969.

Means, Florence Crannell. Our Cup is Broken. Houghton, 1969.

1970's

Rockwood,Joyce. To Spoil the Sun.1976.

Ellis, Mel. Sidewalk Indian. Holt, 1971.

George, Jean Craighead. Julie of the Wolves. Harper, 1972.

Husk, Robert Newton. Fawn. Little, 1975.

Hamilton, Virginia. Arilla Sun Down. Greenwillow, 1976.

Houston, James. River Runners: A Tale of Hardship and Bravery. Atheneum, 1979.

1980's

Bauer, Marion Dane. Tangled Butterfly. Houghton, 1980.

Brown, Marion (Marsh). Homeward the Arrow's Flight. Abingdon, 1980.

French, Michael. The Throwing Season. Delacorte, 1980.

Hassler, Jon. Jemmy. Atheneum, 1980.

Keith, Harold. Komanticia. Atheneum, 1980.

Calvert, Patricia. The Hour of the Wolf. Scribner, 1983.

George, Jean Craighead. The Talking Earth. Harper, 1983.

Highwater, Jamake. Legend Days (The Ghost Horse Cycle, Pt. 1).Harper, 1984.

_____. The Ceremony of Innocence. Harper, 1985.

STORY ANALYSIS FORM

TITLE BIBLIO Y N

AUTHOR AUTHOR'S QUALIFICATIONS

PUB DATE

BACKGROUND INFO Y N SOURCES TO AUTHENTICATE

#PAGES, SUBJECT:

MAIN CHARACTER AGE SEX

APPEARANCE eg. CLOTHING HAIRSTYLE

USED CHARACTERS #NAMED

WHO ARE THEY? FAMILY MEMBERS EXTENDED FAMILY

TRIBE NAME

SIZE OF TRIBE OR VILLAGE MIGRATORY Y N

TRIBE REPUTATION eg warlike peaceful industrious

SETTING RESERVATION WILDERNESS URBAN OTHER

TYPE AND QUALITY OF HOUSING

MODES OF TRANSPORTATION

FOOD EATEN-COOKING UTENSILS-FURNITURE-PETS

RELATIONSHIPS AI-AI AI-WHITE AI-BLACK AI-HISPANIC AI-__

AI's INDEPENDENT DEPENDENT BALANCED

OCCUPATIONS: FISHERMEN HUNTERS 9-5ers OTHER-NO MENTION

USE MONEY OR CASHLESS, BARTER, TRADE

EDUCATION LEVEL MENTIONED Y N

HISTORICAL SETTING: PRE-WHITE DISPOSSESSION ASSIMILATION

CURRENT APPROX. DATE _____ Historical Subject:

CEREMONIES TRADITIONAL CHRISTIAN

HOW DEPICTED eg. peace pipe war paint dancing singing

ISSUES DISCUSSED FEMINISM ALCOHOLISM POVERTY

DRUG ABUSE CRIMINALITY CULTURE LOSS HELPLESSNESS

PERSONAL DEPRESSION MILITANCY PROTEST DISEASE

MOVEMENT OF STORY

Native to White White to Native Native to Native

PLOT:

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University of Nebraska Press, 1981.

Byler, Mary G, ed. American Indian Authors for Young Readers,. Interbook, Inc., New York, NY. 1968.

Edmonds, Martha Leslie, The Treatment of Race In Books for Young Children University of Chicago, 1975.

Fay, George E. Treaties Between the Tribes of the Great Plains and the United States of America".

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MacCann, D. and Gloria Woodard, The Black American in Books for Children: Readings in Racism. The Scarecrow Press. Metuchen, New Jersey., 1972.

Moss, Martha Joan, The Image of the American Indian in Young Adult Literature (1960 - 1970). University of Chicago, Chicago, Il. 1970.

Pierre, George, American Indian Crisis Naylor Co., San Antonio, TX. 1971.

Washburn, Wilcomb E. comp. The American Indian and the United States: a Documentary History. Random House, NY., 1978.

Winchell, D.G. "Indian Self-Determination in the Community College" in Journal of American Indian Education v.19, n.3 May, 1980.

White, John K. American Indians in Chicago, University of Chicago, Chicago, IL. 1970.

V. Spreadsheet

	DATE	BOOK TITLE	1 INTRO PAGES	2 ILLUSTR.	3 TYPES OF STORIES	4 STORY MOVEMENT
1	1960	Island of the Blue...	2.5	no	survival	I-E
2	1963	Whale People	2	yes	anthropology	same
3	1963	The Story Catcher	0	no	identity	same
4	1963	Wayah of the Real...	1.5	no	cultural conf.	same
5	1964	Ishi:Last of his...	3	yes	anthropology	I-E
6	1965	Kommantcia	3	no	anthropology	Sp-I
7	1966	Raven's Cry	7	yes	anthropology	I-E
8	1968	Edge of Two Worlds	4	no	anthropology	same
9	1969	Our Cup is Broken	0	no	identity	same
10						
11						
12	1971	Sidewalk Indian	0	no	cultural conf.	same
13	1972	Julie of the Wolves	0	no	cultural conf.	I-E
14	1975	Fawn	5	no	cultural con.	same
15	1976	To Spoil the Sun	6	no	anthropology	same
16	1976	Arilla Sun Down	0	no	cultural conf.	same
17	1979	River Runners	0	no	survival	same
18						
19						
20	1980	Tangled Butterfly	0	no	cultural conf.	same
21	1980	The Throwing Season	0	no	identity sear.	same
22	1980	Jemmy	0	no	identity sear.	same
23	1980	Homeward the Arrow's.	0	no	identity sear.	same
24	1983	The Hour of the Wolf	1	no	survival	same
25	1983	The Talking Earth	0	no	cultural conf.	same
26	1984	Legend Days	0	no	anthro/cultural	same
27	1985	The Ceremony of Inn.	0	no	anthro/cultural	same
28						
29						
30	KEY					
31	I-E	Indian to European				
32	same	No change in movement				
33	Sp-I	Spanish to Indian				
34						
35						
36						
37						
38						
39						
40						

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6	7	8	9	10	11	12	13	
Main Character				Tribe				
ORIGIN	SEX	AGE	APPEAR_ANCE	TRIBE	SIZE	MIGRAT_ORY	REPUTAT_ION	
In	F	12+	T	Ghalas	S	No	P, I	1
In	M	12	T	Nootka	M	No	P	2
In	M	15	T	Sioux	M	Yes	W	3
In	M	12	T	Cherokee	S	No	P	4
In	M	15+	T	Yahi	S	Yes	P	5
Sp	M	17+	T	Comman.	L	Yes	W	6
In	M	-	T	Haida	L	No	P	7
In	M	70	T	Cherokee	M	Yes	P	8
In	F	20	T	Hopi	M	No	P	9
								10
								11
In	M	20	C	Chippewa	S	No	P	12
In	F	16	T	Eskimo	S	No	P, I	13
Mi	M	16	T	Mohawk	L	Yes	W	14
In	F	11+	T	Cherokee	S	No	P	15
Mi	F	12	C	Cherokee	-	No	P	16
In	M	15	T	Naskapi	S	No	P, I	17
								18
								19
In	M	25	C	Chippewa	S	No	P	20
Mi	M	18	C	Cherokee	-	No	P	21
Mi	F	17	C	Chippewa	-	No	P	22
Mi	F	17+	C	Omaha	L	No	P	23
In	M	18	C	Athabascan	S	No	P	24
In	F	13	C	Seminole	M	No	P	25
In	F	11+	T	Blackfeet	M	Yes	P	26
In	F	28+	T	Blackfeet	M	No	P	27
								28
								29
								30
KEY								31
In - Indian		P - peaceful						32
Mi - Mixed		I - industrious						33
Sp- Spanish								34
T - traditional								35
C - contemporary								36
								37
								38
								39
								40

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SETTING	TIME PERIOD	ISSUES DISCUSSED
Woodland	H-1835	none
Woodland	H	none
Woodland	H	Alcholoism, disease
Woodland	H-1752	Prejudice, Alcoholism, Culture loss
Woodland	H-1911	None
Woodland	H	None
Woodland	H-1775+	Alcholoism, Culture loss
Woodland	H-1842	Alcoholism, Disease
Woodland	C-1900	Alcoholism, Culture loss, poverty
Ur/Res	C-1960	Alcoholism, Culture loss, Poverty, Disease, Prejudice
Woodland	C-1960	Alcoholism, Culture loss, Poverty
Woodland	H-1758	Alcoholism, Prejudice, Culture loss
Woodland	H-1513	Disease, Poverty
Urban	C-	Prejudice, Alcholism
Woodland	C-1950	None
Woodland	C-1970	Poverty
Urban	C	Prejudice
Reservat.	C	Alcoholism, Prejudice
Woodland	H1898	Feminism, Poverty
Woodland	C	None
Reservat.	C	Culture loss, Ecology
Woodland	H-1870	Alcoholism, Culture loss, Disease, Poverty
Urb/Res	C	Alcoholism, Culture loss, Disease, Poverty, Prejudice

KEY

H - Historic
C - Contemporary